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QUESTIONNAIRE

"Getting to Know You . . ."

Will you help us get to know you a little better? The Cape Playbill has been striving for several years to present a more useful and enlightening magazine for patrons of the Cape Playhouse, Melody Tent and Falmouth Playhouse. It would help to be able to put together a realistic profile of our readers. Will you help us by answering as many of the questions as you wish? — (We don't really want to pry.) Then write your name and address and remove this page from the magazine — give to an Usherette or Mail to us at this address:

Publications Survey
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EACH PERSON WHO SENDS IN THIS FORM WILL RECEIVE A COPY OF THE COMPLETED SURVEY. WON'T IT BE KIND OF FUN TO SEE HOW CLOSE YOU ARE — OR HOW FAR OUT! — IN COMPARISON WITH THE COMPOSITE PERSON. PERHAPS WE WILL THEN BE ABLE TO SALUTE YOU AS "OUR TYPICAL READER."

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1. Is this the first issue of the Cape Playbill you've read?

☐Yes ☐No
If no, how many have you read previously? approximately?_____

2. I like Cape Playbill because:

☐Quality of Printing
☐Biography of Stars
☐Features (Richard Aldrich, etc.)
☐Show Data (Cast, Synopsis)
☐Art Column
☐Design Column
☐Manager's Message
☐Coming Next Week
☐Fashion Column
☐Quality of Advertising

3. How long is your stay on the Cape?

☐Year Round
☐All summer
☐One Month
☐Two Weeks
☐One Week
☐Less than a week

4. Where are you staying?

☐Own home
☐Motel
☐Hotel
☐Guest House
☐Rented home
☐Other

In What Town? _____

5. Are you single☐ engaged☐ married☐ widowed☐

6. If Married — Number of years married_____

Do you have Children? ☐Yes ☐No

Age of each child_____

7. How many persons are living in your household?_____

8. Are you the head of the household? ☐Yes ☐No

9. Would you please indicate below your total family income? (Please include yourself, as well as other members of your family with whom you are living)

☐Under $10,000 ☐ $10,000 - $15,000 ☐ $15,000 and over

10. How often do you dine out on Cape?

☐ Always
☐ Most of the Time
☐ Once a day — (breakfast☐ lunch☐ dinner☐)
☐ Once a Week
☐ Once a Month
☐ Other (specify)

11. What do you consider the best restaurant at which you ever dined?_____

Why?_____

12. What is your favorite Cape Cod restaurant?_____

Do you prefer to dine, Casually☐ Formally☐

13. Has the Cape Playbill been helpful and interesting to you as a theatre goer and as a visitor or resident of Cape Cod?

☐Yes ☐No

14. Any suggestions as to what you would like to read in Cape Playbill would be appreciated.

Calendar of Events☐ Other_____

Name things_____

NAME _____

ADDRESS_____

Zip Code_____

Cape Playbill®

The Cape Playbill is the official program for the Cape Playhouse at Dennis, the Falmouth Playhouse at Falmouth and the Cape Cod Melody Tent at Hyannis. It is published weekly during the summer theatre season on Cape Cod by Kendall Printing, Inc., Falmouth, Massachusetts. Advertising rates furnished upon request. Inquiries may be sent to Kendall Printing, Inc., 137 Main Street, Falmouth, Mass. 02640 — Tel. 548-0070, or to The Cape Playbill Advertising Department, Box 1197, Hyannis, Mass. 02601 — Tel. 771-2231.

VOLUME 47, NO. 9 Monday, August 27 thru Saturday, September 1, 1973

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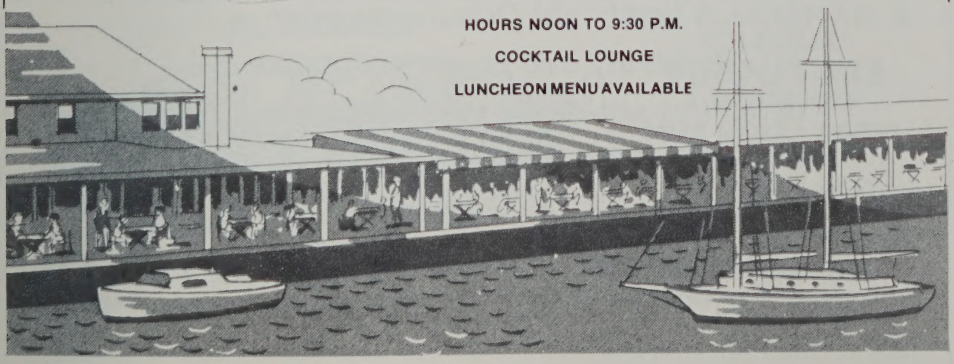

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Manager's Message

As we ring down the curtain on our 47th season, it is time, as usual, to say our thanks to all who have made this year a successful one: to the Board of Trustees and our staff for their cooperation in all Playhouse matters, to our thousands of patrons who seemed to enjoy our shows, to our reviewers for generally praising our productions, to our stars and casts whose professional work was outstanding, to our subscribers whose faithful attendance over the years is much appreciated, to our subscription chairmen who worked devotedly and who helped bring subscriptions to record numbers, to Lester Myers of South Wellfleet, Mrs. James Buckley of West Dennis, Mrs. Clifford Peterson of South Yarmouth and Mrs. Robert Galbraith of Barnstable who have spent many hours retyping our subscription files and to all others, out front or behind the scenes, who have done their bit during this past season.

Perhaps one of the things that pleased us most this year was the box office success of one of our most artistic productions, SUMMER AND SMOKE, starring Eva Marie Saint. This success proved to us that serious, classic drama has a place in our summer program and that culture is not dead on Cape Cod. This fact will help us in planning our seasons to come. As you know, we are already planning for our 50th year in 1976; and if you have any ideas about what we can do to celebrate this gala anniversary, please let us know.

Have a good winter, either on or off Cape. Sometime in May you will be hearing from us about our 48th season.

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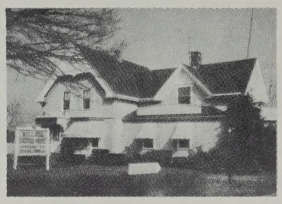

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The Board of Trustees of the Raymond Moore Foundation and the staff of the Cape Playhouse wish to congratulate all those who worked on the long-needed addition and improvements to the Playhouse this past spring for the superior job they did both outside and inside. We know our women patrons in particular have greatly appreciated the attractive, modern facilities that were built last spring, and everyone has enjoyed the new carpeting in the lobby and the house. In sincere appreciation of their efforts we are happy to list below the names of those who made all this possible:

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Sub Contractors: Carpets of Cape Cod, Hyannis, Carpets; William K. Davin, East Dennis, Tile work; Robert J. Kaull, East Dennis, Electrician; Mid Cape Nurseries, Inc. Yarmouthport, Landscaping; Frederick J. Moylen, Bass River, Painting; P. J. Nyberg, Inc., Dennis, Excavation; Sherman Plumbing and South Shore Heating, Yarmouth; Robert C. Tomchak, West Dennis, Mason.

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cape playbill interviews

Richard Aldrich is a tall, spare New Englander who made his name as a Broadway producer, then returned to New England to become America's foremost summer-theatre impresario.

He parlayed a stage interest that began at age 15 into creation of the straw-hat star system and his famous romance with stage star Gertrude Lawrence, which culminated in their much-publicized 1940 marriage in Dennis and her tragic death 12 years later.

The theatre was outside the ken of his family, who could rightly be termed Boston Brahmins. Aldrich received a classic New England education, at the Edward Devotion School, Noble & Greenough and Harvard, and his mother once winced when she found that Miss Lawrence had sent her ice cream laced with something harder than cow's milk.

Although Aldrich has always fit in well with the theatre crowd, he seemed to retain a Bostonian reserve, plus a respect for the Yankee dollar; and a "maturity" — an ability to deal with almost any situation.

Physically, he has viewed the stage from some distance, ever since he appeared in a Harvard production and "froze," unable to utter a line. He did become president of the Dramatic Club, however, and from that sprang his entrance into professional show-biz, always on the managerial side; and the beginnings of his reputation as a "theatre doctor."

Aldrich was no physician, of course, or even a stage Dr. Marcus Welby. The sobriquet derives from his talent for taking financially ailing theatrical enterprises and making them well again. His experience at the Cape Playhouse illustrates the point. Aldrich's lawyer conveyed to him the call from the Cape, whereupon Aldrich came here and persuaded owner-founder Raymond Moore to hire Jane Cowl, then at the top of her fame, at a then-unheard-of straw-hat salary.

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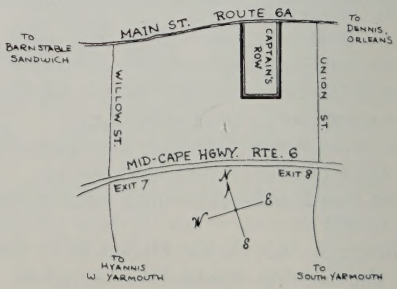

Despite warnings from Aldrich's friends, the maneuver worked. The season was a financial success — it was 1935 — and Moore decided to do the same thing the next summer — but without Aldrich. Aldrich meanwhile was answering another aid call, from the Central City Opera House Company in Colorado. He straightened out that summer operation, and soon the Cape was chanting for the "theatre doctor's" return. This occurred in 1938, after which Aldrich stayed with the Dennis operation until he left for U.S. government service in Spain in 1955.

Aldrich also founded the Cape Cod Melody Tent in Hyannis and was first managing director of the Falmouth Playhouse, developments that occurred within a year of each other around 1950 and contributed heavily to his reputation as America's foremost straw-hat producer. Life magazine's calling Dennis "America's most famous summer theatre" added to his lustre.

Besides his summer-theatre exercises, some highlights of Aldrich's career are the reopening of the old National Theatre in Washington, D.C.; the triumphal visit of London's Old Vic Company to America; plus a host of hits from "My Dear Children" to a four-play series by Helen Hayes at the Falmouth Playhouse.

Having celebrated his 71st birthday here two weeks ago, he continues his interest in relaxing at The Berries, his home a few miles from the Cape Playhouse and the scene of this interview with Cape Playbill.

CAPE PLAYBILL: How did you begin your interest in the theatre?

RICHARD ALDRICH: When I was 15 and saw a classified ad for a reviewer for the Dramatic Mirror, the daily "Variety" of the times. I told them I'd like to be their representative in Boston, they sent me a press card, and I got two free tickets to all the Boston openings. I did that for a year. While at Harvard, I hoisted the Jitney Players, a roving band of thespians who were the forerunner of summer theatre, out of financial distress, and produced amateur theatricals at Nonquitt and Boston, with success and some notoriety.

PLAYBILL: And after Harvard?

ALDRICH: I got a call from a friend of the American Laboratory Theatre, started in New York the year before by

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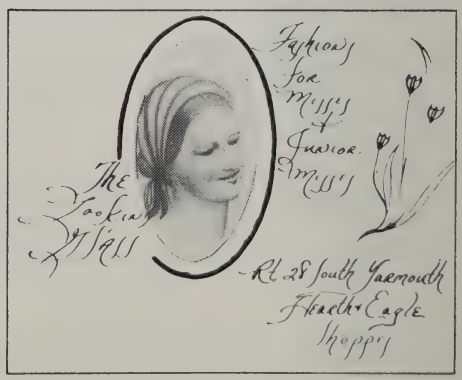
actress Maria Ouspenskaya and director Richard Boleslavsky of the Moscow Art Theatre. That was another outfit that wasn't making money. I became business manager in the fall of '25. Although I was making a good salary, I married debutante Helen Beals, and her father wanted me to go into the business world. I became a securities salesman — until the crash dried up the bond market in 1929. I was glad to see the crash come — it enabled me to get back into theatre. I joined the inexperienced producer Joseph Verner Reed and his partner Kenneth Macgowan and persuaded them to produce "The Soul of Henry Dewlip" and change the title to "Springtime for Henry." It was a hit for us on Broadway. I also produced with Alfred de Liagre Jr.

PLAYBILL: What next?

ALDRICH: In 1935, my lawyer, John F. Wharton, asked me to help manage Raymond Moore's Cape Playhouse in Dennis, which had been running for eight years and never made any money. I went to the Cape, stayed at a boarding house overnight, met Raymond Moore, then rented a house and became general manager. I had produced Jane Cowl in two plays with Macgowan and Reed, and so I said to Ray, "Why don't we get Jane Cowl up here, pay her a good salary, and we'll get more money than you ever did before." I wanted to pay her $500 but she demanded $1,000, for a one-week show with one-week rehearsal. That was very low for her on Broadway but unheard of in a summer theatre. Although she was at the peak of her success, I knew she needed money and she finally agreed, at her price. There was so much publicity we



sold out before the opening. She was wonderful as usual in the play. Another star, Roland Young, came later that summer and we did well on that. And as I recall we sold out in between, too. In 1936 I went with Columbia Pictures to help pick up plays for the movies. I didn't like Hollywood particularly. I had always been boss, and I didn't like being bossed by Columbia.

PLAYBILL: The Central City call came about then, didn't it?

ALDRICH: Yes, I helped Robert Edmond Jones there in '37, and during the winter season, I began producing on Broadway with Dick Myers. I returned to help the Cape Playhouse in 1938 and '39. When Ray Moore died in early 1940, the trustees of the Raymond Moore Foundation, formed to operate the Playhouse after Ray's death, asked me to take over the theatre that year. I stayed through 1941 when I joined the Navy as a lieutenant. I begged the trustees to close the Playhouse in 1942, when we were well into World War II and its shortages, but they insisted on staying open. They lost $20,000 and The Playhouse remained dark the next three years. When I returned from London I told them I'd take a lease and run the Playhouse, and continued to do so until 1955.

PLAYBILL: How did you get into the Melody Tent and Falmouth Playhouse operations?

ALDRICH: In 1949, "Miss Frances" Crane of Falmouth, of the plumbing fixture family — she was once married to Jan Masaryk, the Czech statesman — came to see me. She wanted me to turn her huge auditorium-dance-hall-night-club at Coonamessett Ranch into a theatre. "All right," I said, "you take care of the alterations — put in the seats, air-conditioning, etc., and I'll take care of the operation." She agreed, and I became managing director there.

PLAYBILL: What about the Melody Tent?

ALDRICH: I'd heard about St. John Terrell's new Music Circus in Lambertville, N.J. At first it was almost a disaster, but composer Dick Rodgers and the Bucks County set from across the

(continued on Page 33)

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A BACKWARD GLANCE

(continued from last week)

(For many people the Cape Playhouse is more than just a summer theatre. Rather, it is a Cape Cod institution, and without it life would be infinitely more prosaic. To the Playhouse belongs the Gold Star of the summer theatre circuit, the pioneer's crown of laurel, the "Oscar" of the stage which it has never been in any danger of losing.)

1955

The Vinegar Tree—Shirley Booth
The Grand Prize—Phyllis Kirk
The Time of the Cuckoo—Shirley Booth
The Rainmaker—Eva Marie Saint
My Sister Eileen—Shirley Booth
Mother Was a Bachelor—Billie Burke
Come Back, Little Sheba—Shirley Booth
Picnic—John Perkins
A Mighty Man Is He—Claudette Colbert

1956

Seven Year Itch—Art Carney, Lee Remick
Bus Stop—Elaine Stritch, Barbara Baxley
You Never Know—Bert Parks
Tea and Sympathy—Jane Meadows
Anastasia—Dolores Del Rio
Dead On Nine—Barbara Britton
The Spa—Gloria Vanderbilt, Turhan Bey
The Male Animal—Henry Fonda
Welcome Darlings—Tallulah Bankhead

Staff for The Cape Playhouse

CHARLES MOONEY, MANAGING DIRECTOR

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Ed Tracy.....Public Relations
Richard B. Kelley .....Ass't to the Manager
Randi Bishop.....Administrative Ass't
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Kathy Rochefort .....Box Office Ass't
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Louise Slezak.....Mailing Secretary
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Chick Craig .....Playhouse Photographer
Reed Karen.....House & Grounds
Carol Wood .....Housekeeper
Dwight Shepard.....Posters
Lee Milam .....Concessionaire

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Herbert Senn .....Scenic Designer
Tom Bridwell .....Stage Manager
Robert Tompkins..... Lighting Designer
Monica Reimer.....Properties
Glenn Strand .....Ass't Properties
Joanne Bridwell.....Costumiere
Kim Reimer.....Master Carpenter
Fritz Farrington.....Carpenter
Ken Crosby.....Technician
Will Rogers .....Technician
Marc Olivere.....Technician
Greg Hamm.....Lighting Ass't
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1957

Janus—Joan Bennett, Donald Cook
The Man in the Dog Suit—Jessica Tandy, Hume Cronyn
Inherit the Wind—Ed Begley
Witness for the Prosecution—Basil Rathbone
The Tender Trap—Jaye P. Morgan
The Desk Set—Ruth Hussey
The Chalk Garden—Viveca Lindfors, Cathleen Nesbitt
The Matchmater—Gertrude Berg
Jane—Peggy Wood

1958

Hay Fever—Shirley Booth
Dulcie—Dody Goodman
The Remarkable Mr. Pennypacker—Burgess Meredith
Third Best Sport—Celeste Holm
Triple Play—Jessica Tandy, Hume Cronyn
Holiday for Lovers—Don Ameche
The Boy Friend
The Happiest Millionaire—Victor Jory
Dial M for Murder—Jeffrey Lynn

1959

Biography—Faye Emerson
Once More With Feeling—Betsy Palmer
Howie—Leon Ames
What a Day—Celeste Holm, Ronny Graham
The Girls in 509—Fay Bainter, Ann B. Davis
Nina—Shirley Booth
Epitaph for George Dillon—Ben Gazzara
Lend an Ear

1960

Roar Like A Dove—Betsy Palmer
Susan and God—Joan Fontaine
Sunrise at Campobello—Howard Keel
Paris Bound—Julia Mead' Russell Nype
Memo for a Green Thumb—Edward Mulhare
The Golden Fleecing—Keefe Brasselle
The Dark at the Top of the Stairs—Sylvia Sidney
Two for the Seesaw—Pat Carroll, Philip Abbot

1961

The Pleasure of His Company—Faye Emerson, Reginald Gardiner
Under the Yum Yum Tree—Susan Oliver, Scott McKay
The Marriage Go Round—Myrna Loy, Claude Dauphin
Future Perfect—Martha Scott
Send Me No Flowers—Orson Beane, Julia Meade
O Mistress Mine—Jane Wyatt, Tom Helmore
A Majority of One—Herbert Marshall, Zamah Cunningham
The Voice of the Turtle—Cliff Robertson, Dina Merrill

(Continued on Page 25)

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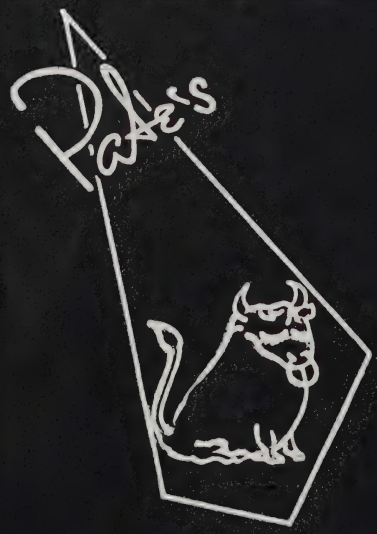

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Scenery by Herbert Senn **Lighting by Robert Tompkins**

Production Coordinator Regina Lynn

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CAST

(in order of appearance)

Superintendent ..... ALEX COLON

The Pregnant Woman ..... MADELEINE FISHER

The Expectant Father ..... EDMUND DAY

Anne Miller ..... MARCIA RODD

Paul Friedman ..... JERRY ORBACH

The Woman in 4-A ..... NANCY R. POLLOCK

Janet Friedman ..... JENNIFER WARREN

Richard Miller ..... RANDALL ROBBINS

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ACT I
Scene 1: Morning
Scene 2: Evening

INTERMISSION

ACT II
The Following Morning

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WHO'S WHO IN THE CAST

JERRY ORBACH (Paul Friedman)

Jerry Orbach created the role of Paul Friedman in *6 Rms Riv Vu* on Broadway this season. He won the hearts of the critics and a Tony Award for his performance as the star of the Simon-Bacharach-David musical, *Promises, Promises*. Prior to that he received unanimous rave reviews as the frenzied Harold Wonder in Bruce Jay Friedman's *Scuba Duba*.

In 1960 he created the role of El Gallo in the off-Broadway milestone, *The Fantasticks*. In that show, young Mr. Orbach introduced the Jones and Schmidt classic, "Try to Remember." He made his Broadway debut opposite Anna Maria Alberghetti in Gower Champion's production of *Carnival*.

Off-Broadway, Mr. Orbach has played the leading roles in Brecht's *The Threepenny Opera* and Blitzstein's *The Cradle Will Rock*. A Tony nomination for his Sky Masterson in the City Center revival of *Guys and Dolls* and a highly successful tour as Tom in Tennessee Williams' *The Glass Menagerie* round out an extremely versatile career.

Since *Promises, Promises*, Mr. Orbach has starred in two motion pictures, Jimmy Breslin's *The Gang That Couldn't Shoot Straight* and Fred Exley's *A Fan's Notes*.

MARCIA RODD (Anne Miller)

Marcia Rodd received a Tony nomination earlier this year for her starring performance in the Broadway musical *Shelter*. Previous to

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that, she created the role of the ever-talking, pot-smoking Bobbie Michele opposite James Coco in the Neil Simon hit *Last of the Red Hot Lovers.* Her first film was Jules Feiffer's *Little Murders* for Twentieth Century Fox, in which she starred opposite Elliot Gould and her second, the Paramount release *T. R. Baskin,* co-starring with Candice Bergen and Peter Boyle. Miss Rodd, who created the role of Olivia in the hit musical *Your Own Thing* in New York, Los Angeles and London, has been seen off-Broadway in such shows as *Canbridge Circus, The Mad Show,* and experimental productions at Lincoln Center and The New Theatre Workshop. Her summer stock credits include *On a Clear Day* opposite John Raitt, *Gentlemen Prefer Blondes, Mame, South Pacific,* and *Man of La Mancha* and televiewers will recognize her from appearances in *The David Frost Revue, The New Dick Van Dyke Show, Medical Center, Dr. Kildare* and the award-winning *All in the Family.* A native of Kansas and a graduate of Northwestern University where she studied with the renowned Alvina Krause, Miss Rodd made her Broadway debut as the only American actress in Joan Littlewood's *Oh, What a Lovely War!*

JENNIFER WARREN (Janet)

Jennifer Warren co-starred as Jerry Orbach's philandering wife in Bruce Jay Friedman's hit *Scuba Duba,* a role she repeated in the Los Angeles production. Last season she toured opposite Shirley Booth and Gig Young in *Harvey,* was in *Lemon Sky* in Washington, D.C., and was seen in *Last of the Red Hot*

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Lovers. For the Tyrone Gurthrie Theatre in Minneapolis she played prominent roles in *Henry V, Volpone, Saint Joan* and *The Master and the Candidate*. She is co-starred in the soon to be released film, *Sam's Song*. Miss Warren was seen at the Playhouse in 1970 in *Best of Friends*.

NANCY R. POLLOCK (The Woman in 4-A)

Miss Pollock has been seen on Broadway in such successes as *In the Counting House*, Tennessee Williams' *Period of Adjustment*, spent three seasons playing the Sister in *Middle of the Night*, was starred in *Have I Got a Girl For You*, appeared in *One Bright Day, In the Summer House*, and as the Mother in *Joe Egg*. Broadway theatre goers also saw her in *The Wrong Way Light Bulb*.

On tour her talents have lent distinction to the leading roles in *Claudia, The Glass Menagerie, Awake and Sing, Night Must Fall, Hay Fever, Gigi, Critic's Choice, Come Blow Your Horn, Pictures in the Hallway, The Cherry Orchard*, and *After the Fall*.

In television she is a frequent visitor on both daytime serials and prime time shows.

In films she played the wife of Paul Muni in *The Last Angry Man*, had a major role with Gina Lollobrigida in *Go Naked in the World*, and another with Rod Steiger in *The Pawnbroker*. She was co-starred in the Preminger film *Such Good Friends* and has just completed a featured role in *Holding On* to be released shortly.

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RANDALL ROBBINS (Richard Miller)

Randy just returned from Florida where he played opposite Mickey Rooney in *No Sex Please, We're British!* at the Coconut Grove Playhouse. After touring with the National Company of *Company*, he played Larry opposite Vivian Blaine in the first stock version of the award-winning musical.

Song-writing and folk-singing has led to TV appearances on the Johnny Carson *Tonight* show, *The Mike Douglas Show,* and co-host in the New York-based *Don Franks Show*. Besides many stock, off-Broadway and regional theatre productions, Randy was also seen on the CBS soap opera, *Where The Heart Is!*

ALEX COLON (Superintendent)

Alex began his training as an actor at the HB Studios, followed by additional instruction with the noted director Milton Katzelas. One of the most sought-after young Puerto Rican actors, Mr. Colon has completed featured roles in two forthcoming motion picutres, *The Super Cops* and *Serpico*. He made his Broadway debut in *The Gingerbread Lady* two seasons ago, playing opposite Maureen Stapleton in a role he later re-created at the Buffalo Arena Theatre opposite Jo Van Fleet. Off-Broadway assignments include the New York Shakespeare Festival's mobile theatre production of *Macbeth, Hatful of Rain* at the Equity Library Theatre, as well as *The Golden Streets, Crossroads,* and *Winterset* with the Puerto Rican

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Traveling Theatre. In addition to his roles in *The Super Cops* and *Serpico,* he has been featured in such other films as *The Hospital* starring George C. Scott, *The Cross and the Switchblade* which was directed by Don Murray, and *Born to Win* starring George Segal. He's appeared in such made-for-television films as *The Marcus Nelson Murders, Mister Inside/Mr. Outside* and *Santiago's Ark* (an ABC Television Afterschool Special). He has also been seen in a wide selection of commercials.

MADELEINE FISHER
(The Pregnant Woman)

Madeleine Fisher made her professional acting debut in the First National Touring Company of *The Impossible Years* as the "impossible" daughter of Sam Levene. Off-Broadway, she appeared in Zev Bufman's production of *Spitting Image.* Madeleine has appeared in a variety of roles such as Jessica in *Merchant of Venice,* Catherine in *View From the Bridge,* Dooniasha in *The Cherry Orchard.* She was also seen on the NBC-TV special, *The Teaching,* playing the daughter of Kim Hunter. She has also appeared on the soap opera, *Another World* and can be recognized on several television commercials. Madeleine made her singing debut in *Fiddler On the Roof* as Tevye's daughter, Tseitel.

When not studying voice, Madeleine paints and writes poetry and is currently writing a children's novelette for future publication. She is a native New Yorker.

A BACKWARD GLANCE *(Continued)*

1962

Here Today—Tallulah Bankhead
Write Me A Murder—Mark Richman
Peggy Ann Garner
Reclining Figure—Henry Morgan
Cradle and All—Paul Ford,
Maureen O'Sullivan
The Gazebo—William Bendix
Critic's Choice—Allen Ludden, Betty White
Everybody Loves Opal—Nancy Walker
The Vinegar Tree—Faye Emerson

1963

Time Out For Ginger—Art Carney,
Phyllis Thaxter
Kind Sir—John Forsythe, Patricia Barry
Brigadoon—Mindy Carson
Susan Slept Here—Don Defore,
Sandra Church
Come Blow Your Horn—Julius LaRosa,
Jerome Cowan
The Curious Savage—Spring Byington
Janus—Allen Ludden, Betty White
You Never Know—Julia Meade
Take Her, She's Mine—Hans Conreid

1964

Enter Laughing—Lyn Bari, Alan Mowbray,
Billy Gray
A Thousand Clowns—Van Johnson
Broadway—Merv Griffin
Glad Tiding—Tallulah Bankhead
Anniversary Waltz—Lloyd Bridges
Thursday is a Good Night—Tom Ewell,
Sheree North
O Dad, Poor Dad—Hermione Gingold
The Irregular Verb to Love—Cyril Ritchard,
Cornelia Otis Skinner
The Constant Wife—Barbara Bel Geddes

1965

The Happiest Millionaire—Walter Pidgeon
Beekman Place—Eve Arden
Absence of a Cello—Hans Conreid
Diplomatic Relations—Anne Baxter,
Gene Raymond
Never Too Late—Tom Ewell, Joan Bennett
Camelot—Robert Peterson, Peggy Robbins,
Rene Miville
The Frog Pond—Mindy Carson, Rita Gam,
Betsy von Furstenberg
Not Even in Spring—Maurice Evans,
Celeste Holm
Here Lies Jeremy Troy—Darren McGavin,
Will Hutchins

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1966

The Time of the Cuckoo—Vivian Vance
Catch Me If You Can—Dennis Weaver
Riverwind—Lisa Kirk, Robert Alda
The Subject was Roses—Maureen O'Sullivan, Chester Morris
Gypsy—Evelyn Page
The Impossible Years—Gene Rayburn
Mary Mary—Julia Meade, Scott McKay
Jack Be Nimble—Betsy Palmer, Donald Madden

1967

Barefoot in the Park—Tab Hunter
Any Wednesday—Betty White
The Odd Couple—Henry Morgan
Wait Until Dark—Barbara Bel Geddes
Generation—Hans Conreid
Spider's Web—Joan Fontaine
The Torchbearers—Shirley Booth
She Loves Me—Jeannie Carson, Biff McGuire
Luv—Nancy Walker

1968

Private Lives—Joan Fontaine
Once More With Feeling—Allan Ludden, Betty White
The Desk Set—Shirley Booth
A Girl Could Get Lucky—Rosemary Prinz
Everybody's Girl—Vivian Vance
The Little Foxes—Geraldine Paige
The Star-Spangled Girl—Edd Byrnes
Sweet Charity—April Shawhan
Ivory Tower—Hurd Hatfield

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A non-profit corporation for educational and charitable purposes, chartered by the Commonwealth of Massachusetts in 1948, and organized pursuant to the will of the late Raymond Moore who founded the Playhouse in 1927.

The Cape Playhouse, previously controlled by the Raymond Moore Foundation, is now wholly owned by the Foundation and is being operated solely for the benefit of the public and for theatre education. The Foundation also owns the Cape Cinema, the Art Center, and is supporting the Cape Playhouse School of Theatre.

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1969

Don't Drink the Water—Tom Ewell
Cactus Flower—Barry Nelson, Constance Towers
The Prime of Miss Jean Brodie—Betsy Palmer
Carousel—Stan Page, Christine Mathews
Play It Again, Sam—George Gobel
Boeing-Boeing—Van Johnson
I Do! I Do!—Patrice Munsel
Relatively Speaking—Joan Fontaine

1970

Light Up The Sky—Vivian Blaine, Sam Levene Kitty Carlisle, Ruth McDivitt
My Daughter, Your Son—Vivian Vance, Dody Goodman
The Right Honourable Gentleman—Edward Mulhare, Beatrice Straight
The Warm Peninsula—Tammy Grimes, Jan Sterling
Pal Joey—Arlene Francis
You Know I Can't Hear You When the Water's Running—Eddie Bracken
The Sound of Murder—Jeannie Carson, Hurd Hatfield, Biff McGuire
South Pacific—Paul Ukena, Sandra Dee
The Chic Life—James Whitmore, Audra Lindley

1971

Blithe Spirit—Noel Harrison
The Secretary Bird—Edward Mulhare, Inga Swenson
The Fantasticks—John Gavin
Goodbye, Again—Barry Nelson
Best of Friends—Shirley Booth
And Miss Reardon Drinks a Little—Sandy Dennis
Forty Carats—Barbara Britton
The Pleasure of His Company—Cyril Ritchard, Maureen O'Sullivan
Plaza Suite—Don Porter, Sheila MacRae
Natural Ingredients—Eve Arden

1972

Last of the Red Hot Lovers—George Gobel
Man of La Mancha—Allan Jones
Who Killed Santa Claus—Arlene Francis
Mourning in a Funny Hat—Shirley Booth
Remember Me—Robert Stack
Dial M for Murder—Joan Fontaine
Promenade All!—Hume Cronyn, Jessica Tandy
Clark and Myrna—Vivian Vance
Lovers and Other Strangers—Tom Poston, Abby Dalton

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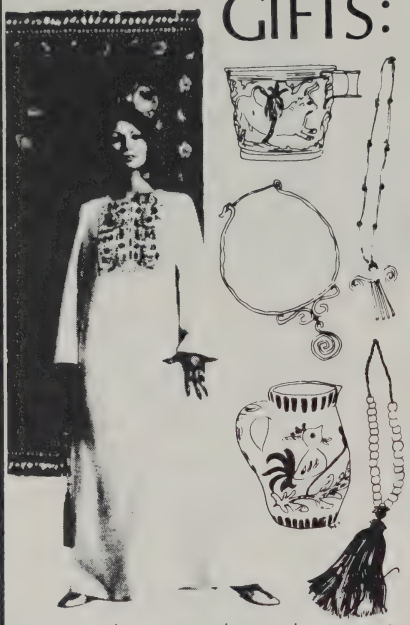

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Delaware River in Pennsylvania attended some shows and praised it to the skies. It caught on. I said to myself, "If I'm not careful, I'll have one of these circuses competing with me on the Cape." So I got Terrell to sell me his tent — he was getting a new, larger one — for $5,000. He was to deliver it to Hyannis. I had to come down to the Cape in winter for a special hearing before the Barnstable selectmen — we decided to locate in Hyannis in an empty field near where the Stop & Shop and Zayre's are now. Was it going to be cheap? Or cheesy? — these were some of the questions. But a number of local people made speeches on my behalf and said, "We can trust Aldrich," — we got the permission we needed. Terrell came up and worked with us for a week, and Carl Chapman of Hyannis Port raised the tent, became real *expert* at it and raises and lowers tents all over the country.

PLAYBILL: Did the Melody Tent catch on?

ALDRICH: Did it — people sat in folding chairs on a dirt floor, but the operettas we presented that summer of 1950 sold out. People were entranced by the color and the costumes; we had to put in extra chairs every week or two. I should tell you that we started out with the name Music Circus, but later, on the advice of my lawyer Howard Reinheimer, who was also Terrell's lawyer, we changed it to Melody Tent. Eventually when I left for Spain I transferred it to David Holtzmann.

PLAYBILL: Wasn't running three theatres at once tiring?

ALDRICH: I remember especially it used to wear me out every Monday night going to the three openings. First, I'd go backstage at Dennis before the show, then get in the car, drive to the Melody Tent in Hyannis, aiming for an intermission, tell everybody they'd done a great job, and then we'd go up to Falmouth and perhaps have a drink with the actors there after the show. I owned the Melody Tent with Dick Myers and Julius Fleischmann, my longtime associate producers, and several others. "Miss Frances" leased the Falmouth Playhouse to me, and I ran it as

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I did Dennis and the Melody Tent, until 1955. That year I flew to Madrid to head the U.S. aid program and was responsible for the spending of about two billion dollars to get Spain on the road to recovery, and to lease us vital air bases, etc., over a period of six years. When the aid program ended in 1962, I transferred to Morocco for a two-year tour.

PLAYBILL: You still spend considerable time in Spain.

ALDRICH: Yes. We live and pay taxes on Cape Cod but the Aldrich family — Betty, my wife of 18 years, and our children Susan, 16, and Mary, 14 — resides in Spain for the winter. Our two daughters attend the American School in Madrid — and like it. As a matter of fact, they were both born in Madrid and spoke no English until we finally returned in 1964-65. They used to chide me for not being able to speak Spanish without an American accent. Of course, they had to learn English when we came here.

PLAYBILL: And you could chide them a bit.

ALDRICH: Not for long. It took them only a month to learn English — at the Ezra H. Baker Elementary School in South Dennis. Susan's an usher at the Cape Playhouse her third year now, 'though I don't think she has aspirations to be an actress. She planted that vegetable garden over there (pointing to a plot growing luxuriantly in a corner of the yard). And there's a pride of ours (pointing to garage), our 23-year-old Chevy all-metal "Woodie" wagon — the first they made. Never been off the Cape ... well, except for one trip to Boston. A real Cape Codder. All in all, I've lived a full life, a satisfying one. I wouldn't change a bit of it.

ACKNOWLEDGMENTS: The Cape Playhouse wishes to thank the following for furnishings and incidental properties used in last week's "The Irregular Verb To Love": Chillingsworth, Brewster, bamboo chairs; Myer's Furniture, Hyannis, lamps; The Hosleys', Dennis, staffordshire; Bride's China, Hyannis, leopard, and Charlbet's, Hyannis, attache case.

FASHIONS

By PHYLLIS BOUCHER

The Fall of '73 . . .

It's a shock to find yourself, as I did recently — on a day when temperatures were still in the eighties and the humidity nearer 100 — in the midst of fall fashions.

My first reaction: they are too heavy, in fabric and "feel," the colors are drab — for I was still in the sunny-yellow, summer-pink mood. But I've now been back twice and the calm, collected collection is captivating me, with its quiet refinement.

It is gray . . . and camel . . . and winter navy . . . predominantly . . . with some French lilac . . . sharp green . . . and bittersweet . . . but it will be a classic collection of color. And that's good news, for those classics wear long and well. As the weather cools, the more attractive and smart these colors become.

Everyone agrees that the big *word* for fall is "sweater" . . . although the interpretation of the word is very individual. Some "sweaters" are very long (the layman might call it a dress) . . . some are very long but wrap around a dress (a coat?) . . . and some are trimmed with fur and match a skirt (suit jacket?).

There will be sweaters for the day and evening . . . often fur collared . . . some bulky . . . some slinky . . . some very long . . . and these will be worn with classic pleated skirts . . . pants of an easier cut . . . day dresses . . . and night numbers. Do you remember the old "twin sets"? There are many of these matching sets . . . some identical . . . some fraternal.

And the big *adjective* for fall is

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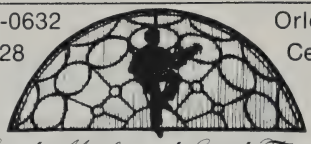

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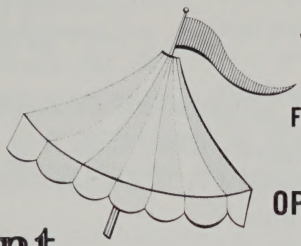
It was interesting that "W" notes that the big looks for fall include the dress for day, the short evening dress, and the long, soft dress. All of these choices we noted in perusing the sartorial scene of the summer of '73 on Cape Cod! It is reassuring to know that our own shops reflected these trends during the spring and summer and are now ready to interpret them in the fall colors and fabrics.

For evening ... the "new" (and there was quite a bit of the "new" on the Cape during our current season) ... is the short cocktail dress ... and the bare long dress. Many of the latter have cover-up cardigans. And there are many two-piece ... but they are all soft ... and all pretty ... and very romantic ... which is what evening wear should be.

The tops and toes are not neglected. Heads are wrapped, whether in turbans, or with dramatic emphasis in veiled hats. And pretty prevails down to the toes. For although there are a few uglies still around, most of the platforms have been modified. And the emphasis, once more, seems to be to make the foot attractive. Two innovations: that lady like sling shoe that Chanel has included for years is a forerunner for fall in a camel-and-black combination ... and the new boot is a soft, loose, buccaneer type.

County Fair Restaurant



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"This look is not for everyone," coutouriers have commented to the press ... in talking about the longer look for fall ... and I can't help but wonder if this isn't a bit of reverse psychology ... for it was only a couple of seasons ago that the midi look was promoted for EVERYONE! And it is difficult not to be tempted when the new issue subtly says that this look is for the ("select few." It has to be enticing to read that a length is an elitist thing!

There is no question that there will be a popular boot-length skirt this fall ...It is a natural for spectator sports of the colder climes ... And it is an attractive look ... proportionately done ... and with the right accessories (very necessary!). There won't be many of these skirts, however, because the manufacturers are reluctant to use all this material ... which represents a certain dollar investment ... that then has to be "sold" to the retailer ... who, in turn, is very skeptical about the sales possibilities ... after the over-buy of '71.

There will be other lengths from which to choose. Stephen Burrows still shows all of his above the knee. De La Renta shows most of his day skirts below the knee. Halston shows several lengths — and boasts of it! Once again, the choice reverts to you. Try them, have confidence in your own eye, and then the self-sufficiency to accept the self-approval.

The "select few" of the males (!) ... may be wearing super-masculine fashion ... shorter, squarer jackets with wide padded shoulders ... and swing-back casual coats that are nifty, if a bit arty ... but most of our intimates

Marjorie Lenk
PHOTOGRAPHS

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will stay with the casual easy tailoring, maybe replacing the tie with a scarf on some occasions. There are subtle but yummy tweeds ... cashmeres and interesting plaids in the sports coats ... and more of those wonderfully romantic fabrics of the late twenties for mens' fall slacks: fine flannels and smooth gabardines (practically treated, of course, with one of those duPont processes!) ... and the spectrum of shetland colors is captivating.

So the fall of '73 will be BIG ... in many ways ... but understated. Classic ... refined ... a move away from the electric fashions of summer ... to the refreshing calm of autumn ... and a fashion invitation to a comfortable and happy winter ... which is what we wish for all of you ... in the fall of '73.

ON DISPLAY IN OUR LOBBY: Paintings and graphics selected from the collection of The Spectrum Gallery, Rt. 6A, West Brewster.

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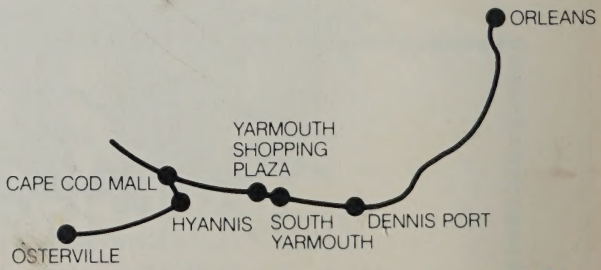

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